

**EMORY UNIVERSITY**

**Sociology 443s**

**SOCIOLOGY OF MUSIC**

Spring 2017  
Tuesday / Thursday  
2:30-3:45  
773 Woodruff Library

Dr. Timothy J. Dowd  
231 Tarbuton Hall  
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Office Hrs: 1-3:00 (M)

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**COURSE DESCRIPTION**

The sociology of music has a long history. Its initial development benefited from the work of scholars who played central roles in the sociological discipline, including Max Weber and Theodor Adorno. Its subsequent maturation was aided by emergent schools of thoughts whose respective proponents accumulated systematic analyses of musical life, such as the art-worlds approach of Howard Becker and the production-of-culture approach associated with Richard Peterson. Its recent boom has been fueled by sophisticated use of theories and methods and by thoughtful debate regarding fundamental concepts.

We delve into this important literature and grapple with the social and cultural foundations of music. We do so in three broad sections, considering (1) the production of music (2) the content of music, and (3) the reception and uses of music. Along the way, we address a number of important questions, which include the following: How did we come to have the current system of music, with its particular notes and forms of composition? Why does much music sound so similar? What types of environments foster innovative music and musical diversity? Why are some types of music (*e.g.*, the works of Beethoven) deemed as “high culture” while other types (*e.g.*, rhythm and blues) are classified as “popular culture?” How do issues of race, gender, and class shape the production and consumption of music? How do people use music in their everyday lives?

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**COURSE REQUIREMENTS**

This advanced course is organized as a seminar, which entails the combination of much class discussion, a fair amount of reading, three examinations and a written assignment. The Emory University honor code applies fully to this course. When you sign an exam or submit your assignments, you are pledging to the honor code. For reference, please consult:

<http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>

## **A) Attendance**

You are expected to attend class, especially because we use class time to discuss, among other things, the readings, theoretical traditions and related research. Regular attendance, moreover, will raise your final grade. If you do not miss any classes, I will add two points to your final grade; if you miss only one class, I will add one point to your final grade.

## **B) Class Participation and Discussion**

Active participation requires adequate preparation. You therefore must read the assigned material before class and develop your own assessment of this material. Such careful preparation will improve the quality of class discussion. Of course, class discussion should be both informed and respectful; moreover, it should be a forum wherein all can raise questions, explore ideas, and express misgivings. Class participation comprises 25% of your final grade.

## **C) Examinations**

You will take three, non-cumulative examinations – one following each major section (*e.g.*, The Production of Music). These in-class exams consist of short-answer and essay questions. Prior to each exam, I will distribute a handout that will help you prepare for the test. Each exam will be worth 25% of your final grade. The first exam will occur on **February 9**, the second exam will occur on **March 21**, and the last exam will be on the date scheduled by the registrar – **May 3**.

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## **COURSE RESOURCES**

As the semester progresses, class materials (*e.g.*, syllabus, overheads) will be posted on the Blackboard site for SOC 443s (see <http://classes.emory.edu/>).

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings will be available on the class Blackboard site (click on the “Reserve Readings” button) and at Woodruff electronic reserves (see <https://ereserves.library.emory.edu/index.php>).

If you have any special needs, please contact me at the beginning of the semester and we will discuss the necessary arrangements (for additional information, visit the Emory Office of Accessibility Services website; see <http://equityandinclusion.emory.edu/access/index.html>).

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## **COURSE SCHEDULE**

*(Subject to Revision)*

**January 10:**            ***Introductions***

## **SECTION ONE: THE PRODUCTION OF MUSIC**

### ***January 12: Becoming a Musician – Conventions and Proficiency***

Sibyl Kleiner. 2009. "Thinking with the Mind, Syncing with the Body: Ballet as Symbolic and Nonsymbolic Interaction." *Symbolic Interaction* 32: 236-259.

Jooyoung Lee. 2009. "Escaping Embarrassment: Face-Work in the Rap Cipher." *Social Psychology Quarterly* 72: 306-324.

### ***January 17: Be(com)ing a Professional Musician – Connections and Limitations***

Timothy J. Dowd and Diogo L. Pinheiro. 2013. "The Ties among the Notes: The Social Capital of Jazz Musicians in Three Metro Areas." *Work & Occupations* 40: 431-464.

J. Keith Murningham and Donald E. Conlon. 1991. "The Dynamics of Intense Work Groups: A Study of British String Quartets." *Administrative Science Quarterly* 36: 165-186.

### ***January 19: Working in the Music Business – Careers and Challenges***

Alexandre Frenette. 2013. "Making the Intern Economy: Role and Career Challenges of the Music Industry Intern." *Work & Occupations* 40: 364-397.

David Hesmondhalgh and Sarah Baker. 2010. "'A Very Complicated Version of Freedom': Conditions and Experiences of Creative Labour in Three Cultural Industries." *Poetics* 38: 4-20.

### ***January 24: Music Organizations – Creativity and Commerce***

Mary Ann Glynn. 2000. "When Cymbals Become Symbols: Conflict over Organizational Identity within a Symphony Orchestra." *Organization Science* 11: 285-298.

Hyunjoon Shin. 2009. "Have You Ever Seen the Rain? And Who'll Stop the Rain? The Globalizing Project of Korean Pop (K-Pop)." *Inter-Asia Cultural Studies* 10: 507-523.

### ***January 26: Music Fields – Dynamics of Conformity and Change***

Jutta Allmendinger and Richard J. Hackman. 1995. "The More the Better? A Four-Nation Study of the Inclusion of Women in Symphony Orchestras." *Social Forces* 74: 423-460.

Timothy J. Dowd, Kathleen Liddle, and Maureen Blyler. 2005. "Charting Gender: The Success of Female Acts in the U.S. Mainstream Recording Market, 1940 to 1990." *Research in the Sociology of Organizations* 23: 81-123.

**January 31:            *Music Fields in Transition – The Intersection of Technology & Law***

David Arditi. 2014. "iTunes: Breaking Barriers and Building Walls." *Popular Music and Society* 37: 408-424.

Lee Marshall. 2013. "The 360 Deal and the 'New' Music Industry." *European Journal of Cultural Studies* 16: 77-99.

**February 2 & 7:        *Film Presentation (All Things Must Pass: The Rise and Fall of Tower Records)***

***Exam Preparation Sheet Distributed (February 7<sup>th</sup>)***

**February 9:            **FIRST EXAMINATION****

**SECTION TWO:        *THE CONTENT OF MUSIC***

**February 14:         *Musical Instruments – Rationalization and Standardization***

Karin Bijsterveld and Marten Schulp. 2004. "Breaking into a World of Perfection: Innovation in Today's Classical Music Instruments." *Social Studies of Science* 34: 649-674.

Sarah A. Bell. 2016. "The dB in the .db: Vocaloid Software as Posthuman Instrument." *Popular Music & Society* 39: 222-240.

**February 16:         *Music Genres – Emergence and Evolution***

Jennifer Lena and Richard A. Peterson. 2008. "Classification of Culture: Types and Trajectories of Music Genres." *American Sociological Review* 73: 697-718.

Whitney Johnson. 2016. "Weird Music: Tension and Reconciliation in Cultural-Economic Knowledge." *Cultural Sociology* 7(2): 145-160.

**February 21:         *Consecration of Music – Classical Music***

Tia DeNora. 1991. "Musical Patronage and Social Change in Beethoven's Vienna." *American Journal of Sociology* 97: 310-346.

William Weber. 2001. "From Miscellany to Homogeneity in Concert Programming." *Poetics* 29: 125-134.

**February 23:            *Consecration of Music – Popular Music***

Marco Santoro. 2002. "What is 'Cantautore?': Distinction and Authorship in Italian (Popular) Music." *Poetics* 30: 111-132.

Vaughn Schmutz and Alison Faupel. 2010. "Gender and Cultural Consecration in Popular Music." *Social Forces* 89: 685-708.

**February 28:            *Change and Conformity in Musical Fields – Classical Music***

Timothy J. Dowd and K Kelly. 2012. "Composing a Career: The Situation of Living Composers in the Repertoires of U.S. Orchestras, 2005-2006." Pages 210-233 in *Careers in Creative Industries*, edited by Chris Mathieu. London: Routledge.

Bo Kyung Kim and Michael Jensen. 2011. "How Product Order Affects Market Identity: Repertoire Ordering in the U.S. Opera Market." *Administrative Science Quarterly* 56: 238-256.

**March 2:                 *Change and Conformity in Musical Fields – Beyond Classical Music***

David Grazian. 2004. "The Production of Popular Music as a Confidence Game: The Case of the Chicago Blues." *Qualitative Sociology* 27: 137-158.

Jennifer Lena. 2004. "Sonic Networks: Economic, Stylistic, and Expressive Dimensions of Rap Music, 1979-1995." *Poetics* 32: 297-310.

**March 7 & 9: SPRING BREAK (No Class)**

**March 14 & 16:         *Film Presentation (20 Feet from Stardom)***

***Exam Preparation Sheet Distributed (March 16<sup>th</sup>)***

**March 21:                SECOND EXAMINATION**

### **SECTION THREE: THE RECEPTION & CONSUMPTION OF MUSIC**

#### ***March 23: Active Listeners – Incorporating Music into Daily Life***

Claudio E. Benzecry. 2009. "Becoming a Fan: On the Seductions of Opera." *Qualitative Sociology* 32: 131-151.

Jason Rodriguez. 2006. "Color-Blind Ideology and the Cultural Appropriation of Hip-Hop." *Journal of Contemporary Ethnography* 35: 645-668.

#### ***March 28: Active Listeners and Music Technology***

Massimo Airoidi, David Beraldo and Alessandro Gandini. 2016. "Follow the Algorithm: An Exploratory Investigation of Music on YouTube." *Poetics* 57: 1-13.

Bryce Merrill. 2010. "Music to Remember Me By: Technologies of Memory in Home Recording." *Symbolic Interaction* 33: 456-474.

#### ***March 30: Music Fans and Scenes***

Timothy J. Dowd, Trent Ryan and Yun Tai. 2016. "Talk of Heritage: Critical Benchmarks and DIY Preservationism in Progressive Rock." *Popular Music & Society* 39: 97-125.

Geoff Harkness. 2013. "Gangs and Gangsta Rap in Chicago: A Microscenes Perspective." *Poetics* 41: 151-176.

#### ***April 4: Music and Mobilization***

Vincent J. Roscigno and William F. Danaher. 2001. "Media and Mobilization: The Case of Radio and Southern Textile Worker Insurgency, 1929 to 1934." *American Sociological Review* 66: 21-48.

Peter Stamatov. 2002. "Interpretive Activism and the Political Uses of Verdi's Operas in the 1840s." *American Sociological Review* 67: 345-366.

#### ***April 6: Music and Community***

Laura Clawson. 2004. "'Blessed Be the Tie That Binds': Community and Spirituality among Sacred Harp Singers." *Poetics* 32: 311-324.

Allison Schnable. 2012. "Singing the Gospel: Using Musical Practice to Build Religious and Racial Communities." *Poetics* 40: 278-298.

***April 11: Music and Cultural Omnivores/Univores***

Richard A. Peterson. 2005. "Problems in Comparative Research: The Example of Omnivorism." *Poetics* 33: 257-282.

Julian Tanner, Mark Asbridge, and Scott Wortley. 2010. "Listening to Rap: Cultures of Crime, Cultures of Resistance." *Social Forces* 88: 693-722.

***April 13: Music, Fans and Geography***

Richard Florida and Scott Jackson. 2010. "Sonic City: The Evolving Geography of the Music Industry." *Journal of Planning Education and Research* 29: 310-321.

Ola Johansson and Thomas L. Bell. 2014. "Touring Circuits and the Geography of Rock Music Performance." *Popular Music & Society* 37: 313-337.

***April 18 & 20: Film Presentation (Searching for Sugarman)***

***Exam Preparation Sheet Distributed (April 20<sup>th</sup>)***

***May 3: THIRD EXAMINATION (3:00 – 5:30 pm)***